

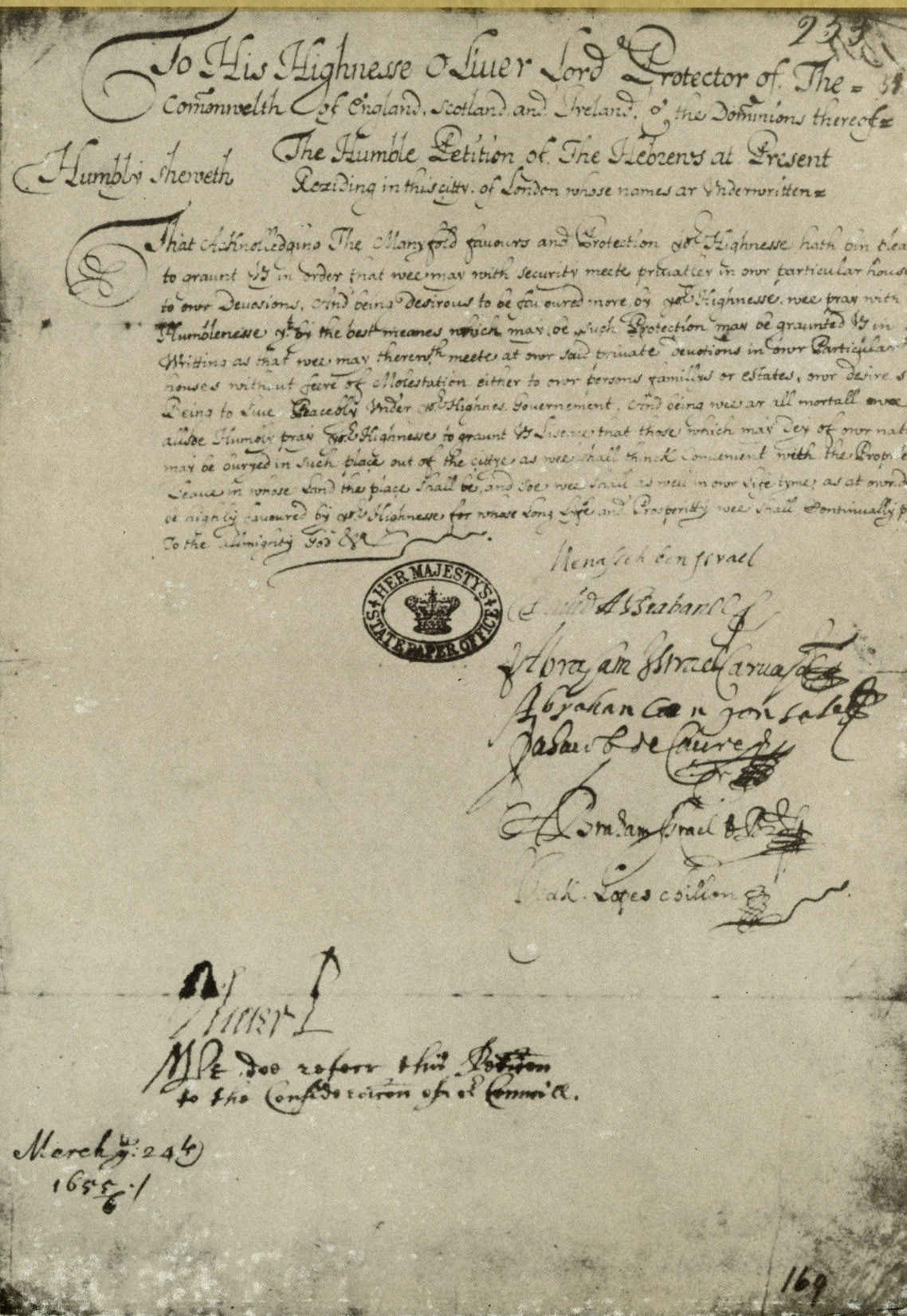
MUSIC OF THE SPANISH AND PORTUGUESE SYNAGOGUE

Recorded, Edited and Annotated by John Levy with members of the Synagogue

Recorded at the Bevis Marks Synagogue in London Folkways Records FR 8961

COVER DESIGN BY RONALD CLYNE

SI-FP-FW87-D C-00977
Music of the Portuguese and Spanish Synagogue



EVE OF THE SABBATH
Psalm 29 Mizmor ledavid
Le'kha dodi (Come, My Beloved, to Meet the Bride)
Psalm 92, Mizmor Shir
Psalm 93, Adonai mal'kh
Yigdal

SABBATH MORNING
Psalm 136, Hodu l'adonai
Barukh She'amar (Blessed be He who spake, and the world came
into being)
The Song of Moses, Exodus XV
Nishmat kol hai (The breath of all living shall bless Thy Name, O Lord)
Bemaqhelot (Even in the assemblies of the myriads of Thy people)
Kedusha
Psalm 29 Mizmor ledavid
En Kelohenu
Adon 'Olam (Lord Over All)

SABBATH AFTERNOON
U'ba Letzion Goel (And the Redeemer shall come unto Zion)
SABBATH CONCLUDING SERVICE
Psalm 144

NEW YEAR EVE
Psalm 81, 'aninatzeah 'al hag'ith
Ahoth Qetannah (The Little Sister)
Kaddish
Hashkivenu Avinu Leshalom
NEW YEAR MORNING
'Et Sh'are Ratzon (At the time that the gates of favour are about to be opened)

DESCRIPTIVE NOTES ARE INSIDE POCKET

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MUSIC OF THE SPANISH AND PORTUGUESE SYNAGOGUE

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Recorded at the Bevis Marks Synagogue
in the City of London.

Recorded, edited and annotated by
John Levy, with the help of members of the Synagogue.

Hazan --- The Rev. Eliezer Abinun
Choirmaster -- Abraham Lopez Dias
The Choir of the Lauderdale Road
Synagogue, Maida Vale, London.

BOOK OF PRAYER

OF THE
SPANISH AND PORTUGUESE JEWS'
CONGREGATION, LONDON

WITH AN ENGLISH TRANSLATION
BASED PRINCIPALLY ON THE EDITIONS OF
THE REV. D. A. DE SOLA
AND
HARAH MORSE GARTER

REVISED UNDER THE AUTHORITY OF
SOLOMON GAON, Ph.D.
HARAH OF THE SPANISH AND PORTUGUESE JEWS'
CONGREGATIONS OF GREAT BRITAIN
AND PUBLISHED FOR
THE SOCIETY OF HESHAIM

VOLUME ONE
DAILY AND OCCASIONAL PRAYERS

OXFORD
PRINTED AT THE UNIVERSITY PRESS
FOR THE
SPANISH AND PORTUGUESE SYNAGOGUE
BY CHARLES BATEY
5718-1958



סדר התפלות

כמנהג קק ספרדים שער השמים בלונדון יע"א

עם תרגום אנגלי
מעשה ידי חכמים אנשי שם ו"ל

ותה יהנה מחדש והובא לדפוס על ידי
אנשי חברת עץ חיים

תחת השגחת
הצער שלמה די יצחק נאון י"צ
חכם חב"ד וק"ק ספרדים

סדר א'
תפלות לימי החול ולשבתות השנה

לונדון
שנת: זכור תורת משה עברי לפ"ק

"The Jews, who left Spain in 1492 and Portugal five years later, settled for the most part in North Africa, Italy, and the Ottoman Empire. After them for two centuries and even longer came the Marranos, Jews and the descendants of Jews, sometimes of mixed ancestry, who had adopted Christianity more or less voluntarily, often under great pressure, and had remained in their homes, only to find sooner or later that, despite their submission to circumstances, life in supportable conditions in their old homes was conversion and exile, but between complete renunciation and death at the stake; often the latter fate was imposed without an alternative. The new emigration of the Marranos to some extent followed the course of the earlier one but it entered also new fields. Marranos settled in increasing number in South and Central America and the West Indies where, although still under Spanish and Portuguese rule, they thought that the hand of the Inquisition and of its secular supporters would be lighter. From the Spanish and Portuguese territories in the New World a number of refugees from martyrdom spread into North America and those islands of the West Indies in which under the English or the Dutch flag they were safe from persecution. Other Marrano refugees remained in Europe, overflowing into southern France or taking ship and settling in the ports of the North Sea with some of which they already had commercial relations. It was Marranos such as these who founded the English Sephardi community, indeed the Anglo-Jewish community

as a whole, the first Jewish communities in England after the expulsion of the Jews from the Kingdom in 1290 being established in London and Bristol...."

"...There is a story, which cannot be confirmed although it is not impossible, that in the year 1593 some Marrano fugitives from Portugal on a ship captured by an English vessel were landed in England. prominent in the party were a young man, Manuel Lopez Pereira, and his sister Maria Nunez. Reports spread of the beauty of this girl and the Queen herself became interested. She was captivated by the girl's charm and offered her and her brother permission to settle in England. But the call of Judaism was stronger than personal ambition or prosperity. Settlement in England, even under royal protection, meant, they felt, the ultimate loss of their Judaism. Gratefully they refused the tempting offer and proceeded with their party to their original destination, Amsterdam, where they helped in founding the Sephardi Jewish community which in course of time became one of the parents of that which was afterwards established in Bevis Marks...."

"The existence of a Jewish community in London was only admitted and accepted only at the beginning of 1656, but there can be no doubt that this community had been in existence, in secret, for some years....the first synagogue to be established in England for public worship after the Expulsion in

the thirteenth century was that in London established by the small Sephardi community the ancestor in the direct line of the present one in Bevis Marks..."

"...Despite the formation of a stable Ashkenazi community and the consequent withdrawal of Ashkenazi worshippers from the Sephardi synagogue the pressure on the available accommodation still continued and even increased. This accommodation had already previously been doubled and no further increase in the existing building was possible....The foundation stone (of the present synagogue of Bevis Marks) was laid on the 6th of Elul 5460 (1700)...The building was opened for worship on Sabbath eve, the 27th of Elul 5461 (1701)...This is the building which is still today the centre of the Sephardi community of England. In form and in appearance it has remained practically unchanged. The system of lighting is still as in its earliest days composed of innumerable candles placed in magnificent hanging candelabra, one of which, a gift of the Amsterdam Community, was brought from Holland for the original installation".

I have quoted these lines from A.M. Hyamson's admirable book, "The Sephardim of England", published by Methuen and Co. Ltd., London, in 1951. Those who care to go further into the history of the Sephardim in England can do no better than to read this book in toto, as well as another publication of the same author, "A History of the Jews in England", which goes back to pre-Expulsion days.

The contents of this, the first of three albums of the music of the Spanish and Portuguese Synagogue, London, is no more than a selection from the rich treasury of beautiful melodies which heighten and illuminate its ritual. Most of these melodies are the same as sung in the old Sephardi Synagogue in Amsterdam, though there may be a few tunes which came through later

members of North African origin; but such tunes are not amongst those included in the first album, being mostly sung on special occasions and also on the 9th Ab.

For the technically minded, the recordings were made in an almost empty Synagogue with the members of the Choir spread out a little to give a sense of space. This was done deliberately, for the result, despite an excess of echo, really does give the impression of being in a great building. Had it been possible to record during an actual service, there would not have been this inconvenience, but the Synagogue is orthodox and indeed, without this traditionalism, there would not have been so many beautiful melodies to record! Normally, the choir sing in toup-part, Victorian harmony, but the recordist persuaded the Elders of the Synagogue to allow him in this case to have the tunes as they would originally have been heard. I wish here to place on record my thanks to them both for this, and for their permission to reproduce parts of the Prayer Books, and to the Ministers, the Choir and their Choirmaster, and to Members who took part in this undertaking.

John Levy, September 1960

APPENDIX

I referred in the Notes on these recordings to the Rev. D.A. de Sola's "The Ancient Melodies of the Liturgy of the Spanish and Portuguese Jews" (London, 1857). As the book is out of print and quite unobtainable, I thought it would be of interest to reproduce some of its pages for the sake of the valuable information given therein.

J.L.

Manuscript title: The Ancient Melodies

The Ancient Melodies

OF

THE LITURGY

OF

THE SPANISH AND PORTUGUESE JEWS.

HARMONIZED BY

EMANUEL AGUILAR.

PRECEDED BY

AN HISTORICAL ESSAY ON THE POETS, POETRY AND
MELODIES OF THE SEPHARDIC LITURGY,

BY THE

REV. D. A. DE SOLA,

MINISTER OF THE SPANISH AND PORTUGUESE CONGREGATION OF JEWS,
BEVIS MARKS, LONDON.

LONDON:
WESSEL AND CO, HANOVER SQ.; SCHOTT AND CO, 159, REGENT ST.;
DUNCAN, DAVISON AND CO., 244, REGENT STREET;
GROOMBRIDGE AND SONS, 5, PATERNOSTER ROW.
May also be had of THE REV. D. A. DE SOLA, HENEAGE LANE, BEVIS MARKS; or of
E. AGUILAR, 151, ALBANY STREET, REGENT'S PARK.

1857.

THE ANCIENT MELODIES,

ETC., ETC.

PART I.

THE desire to furnish some interesting specimens from ancient and not generally known treasures, the produce of Jewish mental cultivation in remote ages, which were intended to be, and have proved, efficient aids in elevating and sustaining the public and individual worship of Him who is "enthroned amidst the praises of Israel"—the earnest wish to prevent, in the present age of religious indifference, the total decay and oblivion of those sacred hymns and melodies which delighted and edified our ancestors through many generations, and which, as precious heirlooms, they faithfully transmitted to us—and to assist, in this respect, public and private devotion among the widely-spread Israelitish nation; were the principal motives for the publication of the present work, which, as far as we are cognisant, is the first ever published on the subject of the Sephardic Liturgy.¹

That which we have endeavoured to present to, and preserve for, the Jewish community will also, it is presumed, prove generally interesting to the historian, the amateur, and archaeologist of the Musical Art; as the melodies referred to originated for the most part in ages anterior to that of the invention of musical notation, and relate to a period from which few if any remains have descended to us in an authentic form. This is more especially the case with the orally transmitted melodies and chants whose origin is lost in the night of antiquity, and also with those adopted Moorish or early Spanish melodies, which in the course of time have been forgotten even in the countries in which they originated, having been superseded by more recent ones. Many of these have been preserved in this collection in consequence of their having been orally transmitted from one generation to another till our own time.

In the brief sketch to which our limits confine us, we shall notice—First. The History of the Hymns and Poetical Pieces inserted in the Liturgy of the Spanish and Portuguese Jews, their structure and peculiarities; Secondly. We shall give some account of the principal authors of them, and of the times in which they flourished; and, in the Third place, we propose stating what we have been able to collect respecting the Melodies with which they are combined.

I.—When the remnant of the Israelitish nation that had escaped the exterminating sword of their conquerors, in the period immediately succeeding the destruction of their sanctuary, became a little settled, and the many horrors consequent on their loss of country and enforced exile had somewhat abated—when a little breathing time was vouchsafed to the afflicted and scattered nation, and their lives and means of subsistence had become comparatively secure, so that their most pressing wants and physical necessities could be satisfied with less precariousness than before, they began to accommodate themselves to the new phase

superintended and regulated their form of worship, have shewn themselves averse to the introduction of poetical pieces in the regular synagogue service, so that but very few poems of even their most ancient and celebrated poets enumerated above, could obtain admission into the regular synagogue service, in which they are almost limited to the Feast of New Year, the Day of Atonement and Fast-days.

The reasons alleged for their exclusion may be reduced to the following:—First, because they prolong the service unnecessarily, and distract attention from the regular and obligatory service, and thus lead to conversation and other unseemly practices in the synagogue. This is the opinion of the great Maimonides,¹³ who also objects to them, because in many instances they contain gross errors and misstatements, which, as he says, "must be excused, as their writers were only poets and not rabbies." This censure which, in nearly the same words, he repeats in another of his works,¹⁴ seems harsh, and can only apply to the many unqualified poetical writers of his time, of which he and his contemporary, Aben Ezra, complain; but certainly not to the works of such eminent and learned men as Gabirol, R. Judah Ha-levi, the Aben Ezras, etc. Abraham Aben Ezra, himself a poet, visits with unsparring censure the works of his contemporaries, whose zeal exceeded their talent;¹⁵ he also inveighs against Kalir, and others who wrote in Kalir's style, and objects to their use in public service on account of their obscurity, and of the hyperbole and exaggeration in which poets are apt to indulge; also Kimchi in his Dictionary Art. חָרָר and Shemot Palquera, who flourished in the thirteenth century, in his celebrated work *The Enquirer*, p. 276, are much opposed to the introduction of Piyutim; and the latter will admit of only a few by the best of our poets. Speaking of Gabirol, Ben Abitur, Ben Giat, and the Aben Ezras, he says, "It is improper to sing more than a few of their hymns and not the whole (i.e. many) of them; the hymns of David are alone appropriate to celebrate the praises of the Lord."¹⁶

The very art and correctness of language, rhythm, rhyme, and strict observance of rules, which distinguish the work of the *Paytanim* of the Spanish school, are urged by theological writers as an objection to their being introduced into the synagogue service. "Where so much art is applied," they say, "it must often be at the expense of devotion; as the attention of the poet must be more occupied with the manner than with the matter of his composition, being restrained and hampered in the expression of his devotional feeling by shackles of rhythm, rhyme, and other rules of his art."¹⁷ Nevertheless the works of our principal poets, above enumerated, sufficiently show how easily they have surmounted these difficulties, most of which were self-imposed.¹⁸

There are, however, other theologians of eminence who acknowledge the value of hymns, and are friendly to their introduction into the public service on account of their efficiency to promote devotional sentiments; the principal of which are R. Joseph Albo, in *Ikkarim*,¹⁹ Eleazar Askari, Elias de Vida, author of *ראשית חכמה* and others.

PART II.

We consider it supererogatory to dilate on the state of Music in the first periods of Jewish history, as applied to Divine Worship or for secular purposes, as every Bible reader must of necessity be acquainted therewith.² The mention in the Biblical books of more than sixty instruments, stringed, wind, and percussion, and the direction that various kinds of poetical compositions should be sung to the accompaniment of particular instruments adapted to them, of which the headings of the Psalms afford many examples, are a sufficient proof of the great degree of perfection music had attained among the Israelites at a very early period, and how extensively it was cultivated among them.

It is almost certain that the Levitical choir, consisting of some thousands of individuals, who, by virtue of their office, cultivated and occupied themselves with music, subsisted till the destruction of the Temple, and that music was further perfected and cultivated during the long interval between the time of Ezra and that event. Philo Judæus mentions with praise the melodies of a Jewish sect, called the Therapeutæ, in the fifth century of the Christian era; and many instances are cited in the New Testament of the general cultivation of music among the Jews of that period.³ Besides the instruments enumerated in the Bible, several of those since invented or adopted are treated of in the Mishna, Tr. *Erachin*,⁴ where also an instrument is mentioned as used in the temple, which, although obscurely described, appears to have been the organ in its imperfect state, and such as the Greeks and Romans had it.⁵ It has also been clearly proved, that the chants of the early Christians were derived from the temple melodies, and were adopted by them from the Jews.⁶

After the destruction of the temple by the Romans under Titus, the voice and harp of both Levites and people became mute, and the sufferings of the Israelitish nation underwent during the first years of their captivity and dispersion, left them no leisure for the cultivation of music, devotional or otherwise; but as soon as public worship could be again re-established, and "the utterance of the lips" had replaced the former "offerings of bulls," the ancient well-remembered and traditionally-preserved temple melodies were also reintroduced, and the selection of Psalms, which then and since have formed an integral part of the prayers, were sung to them. It is scarcely to be doubted, that the acknowledged efficacy of music as a handmaid to devotion, and the general inclination and aptitude of the Israelitish nation for that sublime art—their characteristic in every age—led them, even during that period of captivity and distress, to repeat in their services, at least vocally, the ancient, traditional, and venerated tones and sacred melodies, which they naturally then valued and cherished more as the sole remains of the former temple service, as consolatory sounds in their distress, and as the sweet reminiscences of better times and of national glory.

That most of these melodies were forgotten and lost in the course of time, is a result which will not surprise any one acquainted with the unparalleled sufferings and dispersions the Israelites had to endure during the many ages of their subsequent history, especially when it is also considered that the most strenuous exertions of the learned have hitherto failed to elucidate the music of the Greeks, the Romans, and of other ancient nations more powerful and prosperous than the Israelites, and that the art of musical notation was not invented till the fourteenth century. Still some, though very few of these melodies exist, of which there is reason to suppose, that, owing to their having been traditionally preserved and transmitted from one generation to another with religious care and veneration, have reached our times. We will, in respect to two of them, state hereafter our reasons for ascribing to them this high antiquity.

The reading of the sacred Scriptures was, from the earliest times, always accompanied by the observance of certain signs or accents (טעמים also called *Trop*), intended to determine the sense and as musical notes,⁷ which, although they have a distinct form and figure, do not, nevertheless, present a determinate sound like our present musical notes, but their sound is dependent on oral instruction, since the same signs vary in sound in the various scriptural books, and are modulated according to the tenor and contents of them. This may perhaps be better understood by the following quotation from an ancient authority, one of the few who

have written on this subject, and on that of the history of the melodies to the hymns introduced in the liturgy:

הטעמים הם מני הלהנים והנה נשאר לנו במני הלהנים נ והוא הובדל לרביא ההורח והבי לרביא הנביאם חסד בו שני מניס כרובים זה לזה כי קריאת ההפסדה אינה בקריאת שאר הנביאם והנה קריאת נ כפרים חלים כילו ואיוב: וראר הלהנים כון הנטום לשיר והנטום לתפוד שם מני הפיוטים כלם יש מים קרובים כמו שירי ר אליעזר הקליר ויש מהם נחחדש בארצות ספרד לקחום המשררים משרי שבעל אל ערים הרבה מלמדים הלכ: יש מהם בארצות צרפת לקחום משרי הלהנים והם בבבליה הנון וכו ורש"י בין מן אבות דף ג' ע"ב

"The טעמים [signs or accents] are a sort of melodies (להנים). Of these, three have remained to us: one is appropriated for the reading of the Pentateuch; the second for that of the Prophets, with the distinction that the tune of the פספדה (section from the Prophets read in Synagogues on Sabbath and Festivals) differs from other [portions of] the Prophets; the third melody is for the reading of the Psalms, the Proverbs, and Book of Job." As for the other melodies adapted for hymns or elegies, some are ancient like those for the hymns of R. Eleazar Kalir; and others of more recent origin were composed or adapted in Spain from Moorish songs, which, being very melodious, attract the heart; and in France they were adapted from Provencal tunes, which are most perfect in musical excellence."—(R. Simcon bar Zemach Duran (who flourished in the fourteenth century), in *Magen Abboth*, p. 526.)

When the Sephardic ritual became fixed and generally established in Spain, and was enriched by the solemn hymns of Gabirol, Judah Ha-levi, and other celebrated Hebrew poets, chants or melodies were composed or adapted to them, and were soon generally adopted. It would, indeed, have been most desirable that the sublime lays of our pious poets should have ever been found combined with equally sublime and sweet strains by devotionally inspired musical composers of our own nation. But this was not always practicable; and at a very early period it became necessary to sing many of these hymns to the popular melodies of the day; and in most printed editions we find directions prefixed to hymns replete with piety and devotion, that they are to be sung to the tune of *Permetida bella Amariyllis* (Permit fair Amariyllis), *Tres colores in una* (Three colours in one), *Temporales naçes Almedro* (Thou buddest soon, O Almond!), and similar ancient Spanish or Moorish songs (כננון ישמעאלי), a practice no doubt very objectionable, for obvious reasons, and from which the better taste of the present age would shrink. It is, however, but fair to say, that these adaptations, though in some degree unavoidable, did not pass without severe censure from pious and learned Rabbies.

Aben Ezra already mentions many hymns which were sung to Moorish or ancient Spanish melodies (see his *Commentary to Ps. viii.*) As a further proof of the early and continued practice and censure of these adaptations, we quote the words of one of its most energetic opponents. Speaking of the works of R. Judah Ha-levi, he says, "In his days it became a practice to introduce into liturgical works hymns founded on popular melodies. This error ultimately increased so much, that the printers of them, like the Sodomites of yore, unblushingly declared their misdeeds, by directing that pious hymns, such, for instance, as שיר חורר וכו (Sing a hymn of praise to the Lord), etc., was to be sung to the tune of *En toda la tramontaña*, "In the whole country beyond the mountains";⁸ and another similar hymn is directed to be sung to the tune of *El Vaquero de la Morayna* "The cowherd of the Morayna;" and others in the same manner" (*Samuel Archivolti* in *שירת הכהנים*, p. 100).

It must, however, not be concealed that some rabbies excused or defended the practice as an innocent one,⁹ and on account of the beneficial tendency of music to excite and sustain devotion. With this intention, some poets purposely adapted their devotional hymns to the melodies of popular songs, to supersede the original (not always most moral) words of them, and to substitute their hymns instead, the approved and popular melodies being retained.¹⁰ Still these adaptations must be understood as limited to hymns for private devotion; and if any found their way into the synagogue service, it was not till long after their profane origin had become forgotten. Many hymns had melodies expressly composed for them, either by the Hazanim, many of whom, in ancient times, were also *Paytanim* (Poets), who introduced their own compositions into the synagogue service, or sung them to well-known tunes of more ancient hymns, as appears by the headings prefixed, or new melodies were composed for them by others.¹¹ It is highly

improbable, and indeed almost impossible that, in the public service of the Sephardim, so jealously watched by the ancient Rabbies, and especially in that for the *יום נדמים* (New Year and Day of Atonement), melodies of known profane origin should at any period have been allowed to be sung.

In considering the structure and character of the ancient melodies traditionally and orally descended to us, we find that, either as original compositions, or as adaptations, they are eminently calculated to fulfil their intended purpose; for though simple in character, they are yet sufficiently melodious to please the ear and attract the multitude; and whether we wish to give utterance to the devotional outpouring of the soul to its Divine Source (see *Morning and Occasional Hymns*), or raise the joyful strain of praise and thanksgiving (*Hallel*, etc.), attune our contrite hearts to solemnity and holy awe (as in the hymns and chants for *יום נדמים*), or give vent to our affliction for national misfortunes and losses (*מקט* or *Elegies for the Fast of Ab*); we find them throughout well adapted to the subject and occasion, and never unworthy of the sacred words or immortal verse to which they are associated. They have the further merit of adaptability to the use of a great mass, and of whole congregations, who are without the aid of instrumental music to guide and direct them. Hence the cause of their simplicity, in order to enable them to be acquired and executed by most voices, and also the reason of their shortness, which although it proves monotonous, especially in long pieces, by the too frequent repetition of the same melody, is an inconvenience amply compensated by the more important advantage of their being easily acquired and executed by a mixed congregation, and as easily transmitted, by constant practice, to following generations.

The age and time of composition of each melody varies considerably, and cannot always be accurately ascertained. To guide us in this respect, we must in the first place ascertain by whom the hymns, to which the melodies are attached, were written, and the time the various authors of them flourished, which has been stated above in every instance in which it could be ascertained; because the greater part of these hymns and melodies were adopted either in the life time, or soon after the death of the poets who composed the hymns. The fact of the melodies [which could not then be written down, but were orally acquired and transmitted], being the same in every Sephardic congregation, however widely separated and without communication with each other, affords ample proof of their antiquity, genuineness, and general adoption, and no doubt they have reached us nearly in their original form. Accordingly we find the melodies to the hymns of Gabirol, Ha-levi, and the two Aben Ezras, to be in the Moorish or very early Spanish style of music, corresponding to the age and country in which these great poets flourished, and those less ancient will be found similar in style to that of the music of the various periods of their composition.

A tradition exists with respect to the melody of the blessing of the priests (*ברכה כהנים* No. 44 in this collection), that it is identical with that sung in the temple where, as it is known the priestly choirs were daily wont to bless the people, agreeably to the command to them in Numbers vi. 22—26. (Compare

Maimonides (Mishnah § 14). That this tradition is supported by great probability, almost amounting to direct proof, will appear from the following considerations: First, that this duty devolved exclusively on the priests, who were a numerous class, who executed it with religious awe and attention, and who, as a privilege peculiar to themselves, scrupulously transmitted it to their sons. It is, therefore, highly improbable, that on the restoration of public divine service, the priests would have used, or the people would have permitted them to introduce, any other melody, except the venerated one of the temple, especially as the blessing of the people was the only act of ministration remaining to the priests after the destruction of the Sanctuary. Secondly, we find that with slight alteration, this blessing is sung to the same melody in every Sephardic congregation.¹⁴ And though our brethren, following the German liturgy, have more than one melody for it, they seem to be of comparatively modern introduction; and one of them, said to be the most ancient, contains unmistakable traces of this, which we must consider to be the original melody. Its simplicity, and the repetition of the same melody for all the words of the *Blessing* [fifteen in number] are cir-

cumstances which will have due weight, and will be accepted as additional and corroborative evidence for its antiquity, by the musical archaeologist and critic.

No. 12 of our Collection. The melody to the *Shema* or *Song of Moses*, is also held to be of very remote origin. According to a very ancient Spanish work (printed, if I recollect rightly, in Portugal), "Some have affirmed [*Hay quien dicen*] that what we now sing to the *Song of Moses* is the same [melody] Miriam and her companions sang," etc. This legend would not merit any serious consideration here, except that it undoubtedly proves that the knowledge of the origin of the melody was already long lost when this ancient Spanish book was written: and here again the acute remark of Dr. Sachs is applicable, that "Fable soon occupies itself to speak where history is silent" (*supra*, p. 4, note 11). It is, therefore, highly probable that this melody belongs to a period anterior to the regular settlement of the Jews in Spain. The general adoption thereof by every congregation of the Sephardic Liturgy, furnishes also a strong proof in favour of the high antiquity of its origin.

SIDE I FROM THE EVE OF SABBATH SERVICE Band 1 Psalm 29

Ps. xxix

A PSALM OF DAVID.—Give unto the Lord, O ye sons of the mighty, give unto the Lord glory and strength. Give unto the Lord the glory due unto his name; worship the Lord in the beauty of holiness. The voice of the Lord is upon the waters, the God of glory thundereth; the Lord is upon mighty waters. The voice of the Lord is powerful; the voice of the Lord is full of majesty. The voice of the Lord breaketh the cedars, yea, the Lord breaketh in pieces the cedars of Lebanon. He maketh them also to skip like a calf: Lebanon and Sirion, like a young wild-ox. The voice of the Lord divideth the flames of fire. The voice of the Lord shaketh the wilderness; the Lord shaketh the wilderness of Kadesh. The voice of the Lord maketh the hinds to calve and discovereth the forests; and in his temple everything saith, Glory. The Lord sat enthroned at the Flood; yea, the Lord sitteth King for ever. The Lord will give strength unto his people; the Lord will bless his people with peace. Till here.

מְנוּחָה לְדָוִד. הַבֹּי לִי בְנֵי אֱלֹהִים: הַבֹּי לִי בְבוֹד וְעֹז: הַבֹּי לִי
בְבוֹד שְׁמִי. הַשְׁתַּחֲוֶה לִי בְהַדְרַת־קֹדֶשׁ: קוֹל יי עֲלֵה־עֵינִי.
אֶל־הַבְּבוֹד הַרְעִים יי עֲלֵמִים רַבִּים: קוֹל יי בְּכֹחַ: קוֹל יי בְּהֵרֶם:
קוֹל יי שֶׁבַר אֲרָצִים. וְיִשְׁבֶּר יי אֶת־אֲרָצֵי הַלְבָּנוֹן: וְיַקְדִּים בָּמֶה
עֵגֶל. לִבְנוֹן וְשִׁרְיוֹן בָּמֶה בְּדָאִמִּים: קוֹל יי חֲצֹב לְבָבוֹת
אֵשׁ: קוֹל יי יְחִיל מַרְבֵּר. יְחִיל יי מַרְבֵּר קֹדֶשׁ: קוֹל יי יְחִיל
אֵילֹת חֲשֵׁשׁ יַעֲרֹת. וּבְהִיכְלוֹ בָּלוֹ אֲמַר בְּבוֹד: יי לִפְנֵי
יִשְׁבֶּר. וְיִשְׁבֶּר יי מֶלֶךְ לְעוֹלָם: יי עֹז לְעַמּוֹ יִמֵּן. יי בְּרֶךְ אֶת־שְׁמִי
בְּשָׁלוֹם: עַד כֵּן

Band 2 Lekhah Dodi ("Come, my beloved, to meet the bride"), a hymn by the 16th century Quabbalist Solomon ha-Levi Alkabetz, whose tomb is still to be seen at Zefat in Upper Galilee, together with those of several other famous Megubbalim, in which the Sabbath is likened to a bride, and welcomed by Israel. This is the most recent hymn in the Sephardi Liturgy.

Come, my beloved, to meet the bride; the presence of the Sabbath let us welcome.

"Observe" and "Remember the Sabbath day", the only God caused us to hear in a single utterance: the Lord is One and his name is One, for fame, for glory and for praise.

Come, let us go to meet the Sabbath, for it is a well-spring of blessing; from the beginning, from of old it was ordained; last in creation, first in design.

Sanctuary of our King, royal city, arise, come forth from thy overthrow; long enough hast thou dwelt in the valley of weeping; he will surely have compassion upon thee.

Shake thyself from the dust, arise, put on the garments of thy glory, O my people. Through the son of Jesse, the Bethlehemite, draw thou near unto my soul, redeem it.

Arouse thyself, arouse thyself, for thy light is come: arise, shine; awake, awake; give forth the song; the glory of the Lord is revealed upon thee.

Be not ashamed, neither be confounded. Why art thou cast down, and why art thou disquieted? In thee shall trust the poor of my people and the city shall be built on her own mound.

And they that spoil thee shall be a spoil, and all that would devour thee shall be far away: thy God shall rejoice in thee, as a bridegroom rejoiceth in his bride.

To the right and the left shalt thou extend and thou shalt reverence the Lord. Through the offspring of Perez² we also shall rejoice and be glad.

The Congregation stand.

Come in peace, crown of thy husband, come with joy and exultation in the midst of the faithful of the chosen people: come, O bride: come, O bride.

In the midst of the faithful of the chosen people—come, O bride, the Sabbath of rest.

לֵךְ רוּדִי לְקִרְיַת כְּלָה	פָּנֵי שַׁבָּת נִקְבְּלָה
שְׁמוֹר וְחֹדֶר בְּרִבְרֵי אֶחָד	הַשְׁמִיעֵנוּ אֶל הַמִּיחָד
יְיָ אֶחָד וְשֵׁמוֹ אֶחָד	לְשֵׁם וְהַתְפָּאָרַת וְהַתְהַלָּה
לְקִרְיַת שַׁבָּת לָנוּ וְגַלְיָה	כִּי הִיא מְקוֹר הַבְּרָכָה
מֶלֶךְ מִקְדָּשׁ וְסִבְרָה	סוֹף מַעֲשֵׂה בְמַחֲשָׁבֵה תַּחֲלָה
מִקְדָּשׁ מֶלֶךְ עֵיד מְלֻבָּה	קוֹמֵי צֵאִי מִתּוֹךְ הַרְפָּה
רַב לָךְ שַׁבָּת בְּעֶסֶק הַבְּנָא	וְהוּא יְהַמְלֵךְ עֲלֶיךָ חֲמָלָה
הַתְנַגֵּד מִשְׁעַר קוֹמֵי	לְבִישׁ בְּגָדֵי תַּפְאֲרֶתךָ עֲמִי
עֲלִידֵי בְּיָשִׁי בֵּית הַלְחָמִי	קִרְבָּה אֶל נַפְשִׁי גֵּאֻלָּה
הַתְעוֹדֵרִי הַתְעוֹדֵרִי	כִּי בָּא אֲוֹךְךָ קוֹמֵי אֲוִיר
עֲדִי עֲדִי שִׁיר דְּבָרִי	בְּבוֹד יי עֲלֶיךָ נִגְלָה
לֹא תִבְוֵשִׁי וְלֹא תִקְלָמִי	מִדִּתְשַׁחֲתוּחֵי וּמִדִּתְהַמִּי
בְּךָ יִחַסּוּ עֲנִי עֲמִי	וְנִבְנְתָה עִיר עֲלֵיתְלָה
וְהִיוּ לְמִשְׁפָּחָה שׁוֹמְרִיךָ	וְיִרְחֶקוּ בְּלִמְבַלְעֶיךָ
יִשִּׁישׁ עֲלֶיךָ אֶלְיָךְ	בְּמִשְׁוֹשׁ חֲתָן עֲלֵיכָלָה
יִמֵּן תִּשְׁאָל תַּפְרוּצִי	וְאֵתִי תַּפְרוּצִי
עֲלִידֵי אֵשׁ בְּרִפְרוּצִי	וְנִשְׁמָחָה וְנִגְלָה
בּוֹאִי בְּשָׁלוֹם עֲמֶרְתָּ בְּעֵלָה	גַּם בְּשִׁמְחָה בְּרָנָה וּבִצְלָלָה
תוֹךְ אֲמִנִי עִם סִגְלָה	בּוֹאִי כְלָה בּוֹאִי כְלָה
תוֹךְ אֲמִנִי עִם סִגְלָה	בּוֹאִי כְלָה שַׁבָּת מְנוּחָה

Band 3&4 Then follow the Sabbath Psalms 92&93.

Ps. xcii

A PSALM: A SONG FOR THE SABBATH-DAY.—It is a good thing to give thanks unto the Lord, and to sing praises unto thy name, O Most High: to shew forth thy loving-kindness in the morning, and thy faithfulness every night. Upon an instrument of ten strings, and upon the psaltery; upon the harp with a solemn sound. For thou, Lord, hast made me glad through thy work: I will triumph in the works of thy hands. O Lord, how great are thy works! And thy thoughts are very deep. A brutish man knoweth not; neither doth a fool understand this. When the wicked spring up as the grass, and when all the workers of iniquity do flourish; it is that they shall be destroyed for ever. But thou, Lord, art most high for evermore. For lo, thine enemies, O Lord, for lo, thine enemies shall perish: all the workers of iniquity shall be scattered. But my horn hast thou exalted, like that of a wild-ox: I shall be anointed with fresh oil. Mine eye also hath seen my desire on mine enemies, mine ears have heard the doom of the wicked that rose up against me. The righteous shall flourish like the palm-tree: he shall grow like a cedar in Lebanon. Those that he planted in the house of the Lord shall flourish in the courts of our God. They shall still bring forth fruit in old age: they shall be fat and flourishing; to shew that the Lord is upright; he is my rock, and there is no unrighteousness in him.

מִמֶּנּוּ שֶׁדָּר לִפְנֵי הַשֶּׁמֶשׁ : מִכּוּב הַחֹדוֹת לָנוּ . הַלֹּמֵד לִשְׁמֹר עַל־
 לְהִידִּי בְּבֶקֶר חֲסֵדוֹ . וְהַמְתִּירָה בְּלִילוֹת : עַל־עֲשׂוֹת וְעַל־
 גָּל . עַל הַיּוֹן בְּכֹדוֹ : כִּי שִׁמְחָתִי :: בְּעֶשְׂרָה . בְּעֶשְׂרִי יָדִיד
 אֲנִי : מִהֲדַרְלוֹ מִשְׁלֹף :: מִאֵד עֲסָקָה מִחֻשְׁבֵּתִי : אִישׁ־בֶּטֶן
 לֹא יָדַע . בְּסִיל לֹא־בִין אֲחֻזָּתוֹ : בְּפִתּוֹ רָשָׁעִים כְּמוֹ עֶשֶׂב .
 וְיִצְחָק בְּלִפְעָלִי אֵין . לְהַשְׁכֵּם עֲרִישׁוֹ : וְהִתָּה מִסּוֹם לַעֲלֹם :: כִּי
 הִנֵּה אִיבִיד :: בִּידֵהָ אִיבִיד יִאבְדוּ : תִּחְרְדוּ בְּלִפְעָלִי אֵין :
 וְהִנֵּה בְּרָאִים קִרְנֵי . בְּלִילִי בְּשֹׁמֵן רֵעֵנוּ : וְהִנֵּה עֵינֵי בְּשִׁיחַ : בְּקִסֵּם
 עַל מַרְעִים . תִּשְׁמַעְנָה אוֹנֵי : צִדִּיק בְּחֶסֶד יִפְרֹחַ . בְּנֵהוּ בְּלִבָּנוּ
 יִשְׁמָח : שְׂתִילִים בֵּית :: בְּחֻצוֹת אֶלְהִינוּ : מִרְחוּבֵי : עוֹד וְנִבֵּן
 בְּשִׁיבָה . דְּשָׁנִים וְרַעֲנָנִים יְהִי : לְהִידִּי בִּירֵשֶׁר :: צִדִּיק וְלֹא
 עוֹלָתָה בּוֹ :

Band 5 The Friday Evening Service ends with Yigdal, a 14th century hymn proclaiming the Thirteen Articles of the Jewish Faith. In his "Ancient Melodies of the Spanish and Portuguese Jews", the Rev. D.A. de Sola quotes the following note, prefixed to the hymn in the ancient manuscript: "These are the Thirteen Articles of Faith, as arranged by R. Daniel, son of R. Judah, the Dayan (or Judge)."

1. Magnified and praised be the living God; he exists, but his existence is not limited by time. 2. He is One and his unity is unlike all others; it is incomprehensible and endless. 3. He has no bodily form, he is incorporeal and we can compare nought unto him in his holiness. 4. He existed before all creation; he was the first, but had no beginning. 5. Behold, he is the Lord of the universe; to all creation he reveals his greatness and dominion. 6. The rich gift of his prophesy did he bestow on men of his chosen and glorious people. 7. There never arose in Israel a prophet like Moses, who beheld the likeness of God. 8. The law of truth hath God given to his people by the hand of his prophet, "the faithful of his house." 9. God will not alter his Law, or ever change it for any other. 10. He perceives and knows our secrets and sees the end of all things at their very beginning. 11. He rewards the pious man according to his work and requites evil to the wicked according to his wickedness. 12. At the end of days he will send our Messiah to redeem those who await with hope his final salvation. 13. The dead will God, in his great loving-kindness, quicken: blessed be his glorious name for evermore. These are the Thirteen Principles of our faith, they are the foundation of faith in God and of his Law. The dead will God, in his great loving-kindness, quicken: blessed be his glorious name for evermore.

- יגדל אלהים חיי וישתבח
- נמצא ואין עת אל קציתו :
- אחד ואין יחיד ביהודו
- נקלם וגם אין סוף לאחריהו :
- אין לו דמות הנפ ואינו נקף
- לא בעדוף אליו קשיתו :
- קדמון לכל דבר אשר נברא
- ראשון ואין ראשית לראשיתו :
- הנו אדון עולם לכל נוצר
- יורה נקלתו ומלכותו
- אנשי קלתו ותפארתו :
- שפע נבואתו נתנו אל
- לא קם בישראל כמשה עוד
- נביא ומביט אל חמקתו :
- תורת אמת נתן לעמו אל
- על־יד נביאו נאמן ביתו :

לא יחליף האל ולא יסיר
 • רתו לעולמים לזכותו
 צופה ודוע סתרינו
 • מבט לסוף דבר בקרמנו
 נוסל לאיש חסיד כמפעלו
 • נותן לראש רע ברשעתו
 ישלח לקץ ימים משנתנו
 • לפרות מבחי קץ ישעתו
 מתים יחיה אל ברב חסדו
 • ברוד צדי עד שם תהלתו
 אלה שלש עשרה לעקרים
 • הבט יסוד דת אל ותורתו
 מתים יחיה אל ברב חסדו
 • ברוד צדי עד שם תהלתו

Ps. cxxxvi

O give thanks unto the Lord, for he is good: for his mercy endureth for ever.

O give thanks unto the God of gods: for his mercy endureth for ever.

O give thanks to the Lord of lords: for his mercy endureth for ever.

To him who alone doeth great wonders: for his mercy endureth for ever.

To him that by wisdom made the heavens: for his mercy endureth
for ever.

To him that stretched out the earth above the waters: for his mercy endureth for ever.

To him that made great lights: for his mercy endureth for ever.

The sun to rule by day: for his mercy endureth for ever.

The moon and stars to rule by night: for his mercy endureth for ever.

To him that smote Egypt in their first-born : for his mercy endureth
for ever.

And brought out Israel from among them: for his mercy endureth
for ever.

With a strong hand and with a stretched-out arm: for his mercy endureth for ever.

To him which divided the Red Sea into parts: for his mercy endureth for ever.

And made Israel to pass through the midst of it: for his mercy endureth for ever.

But overthrew Pharaoh and his host in the Red Sea : for his mercy endureth for ever.

To him which led his people through the wilderness: for his mercy endureth for ever.

To him which smote great kings: for his mercy endureth for ever.
And slew famous kings: for his mercy endureth for ever.

Sihon, king of the Amorites: for his mercy endureth for ever.
And Og, king of Bashan: for his mercy endureth for ever.

And gave their land for an heritage: for his mercy endureth for ever.

Even an heritage unto his servant Israel: for his mercy endureth
for ever.

Who remembered us in our low estate: for his mercy endureth for ever.

And hath redeemed us from our adversaries : for his mercy endureth
for ever.

Who giveth food to all flesh: for his mercy endureth for ever.
O give thanks unto the God of heaven: for his mercy endureth for

O give thanks unto the God of heaven, for his mercy endureth for ever.

הודו לוי בִּיטוב •

הודו לאלהי האלהים
הודו לאדוני המלכות

לעשה נפלאות וגדלות לרבו

לעשה השמים בתבונה

לְרוֹקַע הָאָרֶץ עַל-הַמִּיִּם

לעשה אורים גדלים כי לעולם חסדו:

אֶת־הַשֶּׁמֶשׁ לְמַשְׁלָתָא בַּיּוֹם
כִּי לְעוֹלָם חֲסִדוֹ:

אֶת־הַיָּרֵחַ וְכֹכְבִּים לְמַשְׁלוֹת בְּיָדָהּ
בִּי לְעוֹלָם חֲסִדִּי:

למכה מצרים בבכוריהם כי לעולם חסדו:

וַיֵּצֵא יִשְׂרָאֵל מִתּוֹכָם
כִּי לְעוֹלָם חֲסִדוֹ:

לְנוֹר יִשְׁמִיעַ לְנוֹרֵינוּ
כִּי לְעוֹלָם תִּשְׁמָע:

והעביר ישראל בתוכו

וְנִגְעַר פְּרָעָה וַחֲלִילוֹ בְּיַסְסוֹף

לְמוֹלִיךְ עָמוּ בַּמִּדְבָּר בִּי לְעוֹלָם חֶסֶד:

למַכָּה מְלָכִים גְּדֹלִים כִּי לְעוֹלָם חֲסִדוֹ:

וַיִּהְיֶה קָלִים אֲדִירִים בִּי לְעוֹלָם חֲסִדִּים:

לסיחון מלך האמורי כי לעולם חסדו:

בִּי לְעוֹלָם תְּהִי: הִלְכָה מֶלֶךְ הַיָּשׁוּן
 בִּי לְעוֹלָם תְּהִי: וְנָתַן אֲדָמָה לְעִמְלָה
 בִּי לְעוֹלָם תְּהִי: נִחְלָה לְיִשְׂרָאֵל עֲבָדָיו
 בִּי לְעוֹלָם תְּהִי: שֶׁבִשְׁמֵלֵנוּ יָבֵר לָנוּ
 בִּי לְעוֹלָם תְּהִי: וַיִּשְׁתַּקֵּט מִצָּרֵינוּ
 בִּי לְעוֹלָם תְּהִי: נָתַן לָהֶם לִלְבָּשׁ
 בִּי לְעוֹלָם תְּהִי: יְהוָה לֹאֵל הַשָּׁמַיִם

Band 7 Barukh She'amar ("Blessed be he who spake, and the world came into being"). (Part).

Blessed be he who spake, and the world came into being. Blessed be he who sayeth and performeth. Blessed be he who ordaineth and establisheth. Blessed be he who made the creation. Blessed be he who hath compassion upon the earth. Blessed be he who hath compassion on his creatures. Blessed be he who rendereth a good reward to those who revere him. Blessed be he who causeth darkness to pass away, and bringeth forth light. Blessed be the ever-living God who existeth eternally. Blessed be he, before whom there is neither iniquity nor forgetfulness, neither respect of persons nor the taking of bribes: he is righteous in all his ways, and merciful in all his works. Blessed be he who redeemeth and delivereth. Blessed be he who hath given to his people Israel a heritage of rest on the holy Sabbath-day. Blessed be he, and blessed be his name. Blessed be his remembrance for ever and ever. Blessed art thou, O Lord, our God, King of the universe, the mighty and holy King: our most merciful Father, who art exalted on the lips of thy people, praised and glorified by the tongue of all thy pious servants. And with the hymns of thy servant David we will praise thee, O Lord, our God. With thanksgivings, and songs of praise, will we honour, magnify, praise, glorify and extol thee; we will acknowledge thee for our King, sanctify and reverence thee: yea, continually will we make mention of thy name, our King, and our God, the only one who liveth eternally; praised and glorified be his name for ever and ever. Blessed art thou, O Lord, a King extolled with praises.

(שְׁמוֹת) בְּרוּךְ שְׁמֵךְ וְהָיָה הָעוֹלָם. בְּרוּךְ אֱמֶת וְעֵשֶׂה. בְּרוּךְ נֹרָא
 וְיִסְתַּבֵּן. בְּרוּךְ עֵשֶׂה בְּרָאשִׁית: בְּרוּךְ מְרַחֵם עַל הָאָדָם. בְּרוּךְ
 מְרַחֵם עַל הַבְּרִיּוֹת. בְּרוּךְ מְשַׁלֵּם שָׂכָר מִבְּרִית לִבְרִיּוֹתָיו. בְּרוּךְ מְעִיֵּד
 אֱמֶת וְיִסְתַּבֵּן. בְּרוּךְ אֱלֹהֵינוּ: בְּרוּךְ אֵל חַי לְעַד וְקֹנֵן לְעָצָם: בְּרוּךְ שֶׁנֶּחַ
 לְפָנָיו עוֹלָה. וְלֹא שֶׁנֶּחַ. וְלֹא מִשְׁנֵה פָנִים. וְלֹא מִקֵּץ שָׁחַד: עֵד
 דֵּאֵם בְּלִדְרֵיכֵינוּ. וְחֹסֵד בְּלִמְעֻשָׁיו. בְּרוּךְ פֹּדֶה וּמַצִּיל: בְּרוּךְ
 הַמַּנְחִיל מְנוּחָה לְעַמּוֹ יִשְׂרָאֵל. בְּיוֹם שַׁבָּת קָדֵשׁ: בְּרוּךְ
 הוּא. וּבְרוּךְ שְׁמוֹ. וּבְרוּךְ זְכוּר. לְעוֹלָמֵינוּ עַד: בְּרוּךְ אֱמֶת.
 אֱלֹהֵינוּ מֶלֶךְ הָעוֹלָם. הַמֶּלֶךְ הַגָּדוֹל. וְהַקָּדוֹשׁ. אֵב הַדְּחָק.
 מְחַלֵּל בְּפִי עַמּוֹ. מְשַׁבֵּחַ וּמְפָאֵר. בְּלִשׁוֹן בְּלִיחֻסְדֵּינוּ וְעִדְיוֹ:
 וּבְשִׁיר דּוֹר עֲבָדֶיךָ. נִחְלָדָה: אֱלֹהֵינוּ. בְּשִׁבְחוֹת וּבְמִירֹת.
 נִרְדֹּד. נִגְדֹּד. נִשְׁבַּח. נִפְאָר. נִרְמָם. נִמְלִיךְ. וְנִקְדִּישׁ.
 וְנַעֲרִיצ. וְנִכְבֵּד שְׁמֶךָ מִלְּבָנֵינוּ. אֱלֹהֵינוּ. יְחִיד חַי הָעוֹלָמִים.
 מְשַׁבֵּחַ. וּמְפָאֵר שְׁמוֹ עַד עַד: בְּרוּךְ אֱמֶת. מֶלֶךְ מְחַלֵּל
 בְּתִשְׁבּוּחוֹת:

Band 8 The Song of Moses, Exodus XV. This is probably the most ancient of all Sephardi chants. (Part only).

"Then sang Moses and the children of Israel this song unto the Lord, and spake, saying: I will sing unto the Lord, for he hath triumphed gloriously: the horse and his rider hath he thrown into the sea. The Lord is my strength and song, and he is become my salvation: he is my God, and I will glorify him; my father's God, and I will exalt him. The Lord is a man of war: the Lord is his name. Pharaoh's chariots and his host hath he cast into the sea: his chosen captains also are drowned in the Red Sea. The depths have covered them: they sank into the deeps as a stone. Thy right hand, O Lord, hath dashed in pieces the enemy. And in the greatness of thine excellency thou hast overthrown them that rose up against thee: thou sentest forth thy wrath, which consumed them as stubble. And with the blast of thy nostrils the waters were gathered together: the floods stood upright as a heap, and the depths were congealed in the heart of the sea.

אֵל יִשְׂרָאֵל מֶלֶךְ הָעוֹלָם וְכֵן יִשְׂרָאֵל אֱתֵּהֵשִׁירָה הַזֹּאת לִי וְאֶמְצָא:
 לֹאֵל: אֱשִׁירָה לִי בִּימֵינִי וְאֶמְצָא: סֵם
 וְרָבּוּ מִתְּהִי: עֵד וְחֶמֶד: יְהוָה הַמֶּלֶךְ:
 לִישׁוּעָה: וְהוּא אֱלִי וְאֶנְחָה: אֱלֹהֵי
 אֲבוֹתֵינוּ: אֵל יִשְׂרָאֵל מֶלֶךְ הָעוֹלָם:
 שְׁמוֹ: מְרַבֵּת פִּרְעֹה וְחִילוֹ יְהוָה בְּיָמָיו: וּמִבְּרִית
 שְׁלֵשׁוֹ מִבְּרִית: תְּהִלָּתוֹ מִבְּרִית: יְרֵדוּ בְּמַצּוֹת מִמֶּנִּי
 אֲבוֹתֵינוּ: יְמִינוֹ: נִגְדֹד: וְנִכְבֵּד: וְנִקְדִּישׁ:
 יְהוָה: תְּהִלָּתוֹ: תְּהִלָּתוֹ: תְּהִלָּתוֹ: תְּהִלָּתוֹ:
 קָדֵשׁ: תְּהִלָּתוֹ: תְּהִלָּתוֹ: תְּהִלָּתוֹ: תְּהִלָּתוֹ:
 אֱלֹהֵינוּ: תְּהִלָּתוֹ: תְּהִלָּתוֹ: תְּהִלָּתוֹ: תְּהִלָּתוֹ:
 קָדֵשׁ: תְּהִלָּתוֹ: תְּהִלָּתוֹ: תְּהִלָּתוֹ: תְּהִלָּתוֹ:
 קָדֵשׁ: תְּהִלָּתוֹ: תְּהִלָּתוֹ: תְּהִלָּתוֹ: תְּהִלָּתוֹ:

Band 9 Nishmat ("The breath of all living shall bless thy name, O Lord"). This also is a very old tune. (Part only).

The breath of all living shall bless thy name, O Lord, our God, and the spirit of all flesh shall continually glorify and extol thy remembrance, O our King. From everlasting to everlasting thou art God; and beside thee we have no king, redeemer, or saviour to redeem, deliver, answer, or have mercy on us in all times of trouble and distress; we have no king to aid and support us but thee. God of the first and the last ages, God of all creation, Lord of all generations, who art extolled with all manner of praise; who guideest thy world with tenderness and thy creatures with mercy. The Lord is ever awake, he neither slumbereth nor sleepeth. Thou rousest those who sleep, awakenest those who slumber;

נִשְׁמַת כָּל־חַי. הַבְּרִיךְ אֶת־שְׁמֶךָ. אֱלֹהֵינוּ. וְהָיָה הָעוֹלָם
 תְּהִלָּתוֹ וְהָיָה הָעוֹלָם: מִן הָעוֹלָם וְעַד הָעוֹלָם
 אֱמֶת. אֵל. וּמְבַלְעֵדֶיךָ. אֵין לָנוּ מֶלֶךְ נֹאֵל וּמֹשִׁיעַ. פֹּדֶה.
 וּמַצִּיל. וְעוֹנֶה. וּמְרַחֵם. בְּבִלְשֵׁת צָרָה וְצוּקָה. אֵין לָנוּ מֶלֶךְ
 עוֹד וּמוֹסֵד. אֱלֹהֵינוּ אֱמֶת: אֱלֹהֵינוּ תְּהִלָּתוֹ וְהָיָה הָעוֹלָם
 בְּלִבְרִית. אֲדוֹן כָּל־חַיִּים. הַמֶּלֶךְ בְּלִיחֻסְדֵּינוּ. הַמֶּלֶךְ
 עוֹלָם בְּחֶסֶד. וּבְרִיּוֹתֵינוּ בְּרַחֲמִים:

Band 10 Bemaqhelot ("Even in the assemblies of the myriads of thy people").

"Even in the assemblies of the myriads of thy people, the house of Israel; for such is the duty of every creature towards thee, O Lord, our God and the God of our fathers, to render thanks, to praise, extol, glorify, exalt and give thee glory and victory, as in all the words of the psalms of praise of thy servant David, the son of Jesse, thine anointed.

בְּמִקְוֵי הַיָּם וּבְמִקְוֵי הַיָּבֵשׁ. בְּתִשְׁבּוּחוֹת וּבְמִירֹת. בְּתִשְׁבּוּחוֹת וּבְמִירֹת.
 לְפָנֶיךָ. אֱלֹהֵינוּ אֱמֶת. אֱלֹהֵינוּ אֱמֶת. אֱלֹהֵינוּ אֱמֶת.
 לְפָנֶיךָ. לְפָנֶיךָ. לְפָנֶיךָ. לְפָנֶיךָ. לְפָנֶיךָ.
 וְהָיָה הָעוֹלָם: עֵד. וְהָיָה הָעוֹלָם: עֵד. וְהָיָה הָעוֹלָם: עֵד.

Band 11 Qedushah

We will sanctify and reverence thee with the harmonious speech of the assembly of the holy Seraphim, who thrice repeat a holy praise unto thee; and thus is it written by the hand of thy prophet, "And one cried unto the other, and said,

(Congregation) "Holy, holy, holy is the Lord of hosts, the whole earth is full of his glory."

(Reader) Whilst over against them, others praise him, saying,

(Cong.) "Blessed be the glory of the Lord from his place."

(Reader) And in thy holy Word it is written, saying,

(Cong.) "The Lord shall reign for ever; thy God, O Zion, unto all generations. Praise ye the Lord."

Thou art holy, and thy name is holy, and holy ones praise thee daily. Selah. Blessed art thou, O Lord, the holy God.

הקדשה • ויש ויחללים כי לה נאה • על סד השלים ענין
והנראה • ורם אכלים בחלומיה • תכלה שנה ותלדומיה: רעה

May his great name be exalted, and sanctified throughout the world which he created according to his will; may he establish his kingdom, cause his redemption to spring forth, and hasten the advent of his anointed, beautify his temple, and redeem his people, in your lifetime, and in your days, and in the lifetime of the whole house of Israel; speedily, and at a near time, and say *ve. Amen.*

May his great name be blessed, and glorified for ever and ever. May his hallowed name be praised, glorified, exalted, magnified, honoured, and most excellently adored; blessed is he, far exceeding all blessings, hymns, praises, and consolations that can be uttered in the world! and say ye. Amen.

- יתגדל ויתקדש שמו רבא (אמן) : בעלמא דברבא ברעיתיה.
- חסדך מלכותיה : רנצחא חרקהי : רבע קין משיחיה.
- וישלל העליה : חסדך ית עמיה (אמן) : בחיובן וביסובן.
- ובתי דרביית ישראל : בעלמא ובסון קריב : ואמרו אמן :
- והא שמוה רבא מברך : לשלם לעלמי עולמי : יתברך : וישתבח.
- ותקצא : ותתקום : ותנשא : ותתהדר : ותשעלה : ותתהלל.
- שמוה יתקדש : חסדך הוא : בעלמא סן כל ברבא : שירתא.
- תשתבחא : ותתקא : ראמין בעלמא : ואמרו אמן :

הַשִּׁבְיָנוּ אֵינִי לְשָׁלוֹם. וְהַעֲמִידֵנוּ מִלִּפְנֵי לַחִים מִזִּים וְלִשְׁמוֹנִים:
וְהָרֹשׁ עָלֵינוּ כִּכְתּוּב: וְהִנֵּנוּ בְּעֵצָה מִזִּכָּה מִלִּפְנֵי:
וְהַשִּׁבְיָנוּ מִכִּדָּה לִפְנֵי שִׁמְךָ. וְהִנֵּנוּ בְּעֵצָה: וְהָרֹשׁ עָלֵינוּ כִּכְתּוּב:
וְהַשִּׁבְיָנוּ לְשָׁלוֹם. בְּרַחֲמֵי אֱלֹהֵינוּ. הָרֹשׁ כִּכְתּוּב: שָׁלוֹם עָלֵינוּ וְעַל
עַמּוֹ יִשְׂרָאֵל. וְעַל יְרֻשָּׁתָנוּ: אָמֵן:

'Et Sha' are Ratzon ("At the time that the gates of favour are about to be opened"), a hymn by Judah Samuel Abbas (died Damascus 970), a poetical and very moving account of the Binding of Isaac, appealing to God to remember Abraham's readiness to sacrifice his only son, and Isaac's readiness to be sacrificed, on this day of judgement. It is sung immediately before the Shofar is sounded for the first time, and occurs after the first two items on Side 1 of the second album of this series. The first two and the last verses only are heard in this recording.

N.B. No attempt has been made to adopt the phonetic transliteration of Hebrew characters in Roman scripts as used by specialists, as this would be meaningless to the general public; and the specialists will turn to the Hebrew texts given in these notes.

At the time that the gates of favour are about to be opened; on this day on which to thee, O God! I spread forth my hands. On this day of judgment, O remember in my favour, Abraham who bound, Isaac who was bound, and the altar.

As the last of Abraham's trials, the last of the ten¹: (God said to him) "The son which Sarah hath borne unto thee—that son to whom thy soul is bound—go, and offer him up as a pure burnt-offering, on the mount where my glory shall appear unto thee with shining splendour." "O remember," &c.

O thou who dwellest in the highest heavens, remember thy covenant and oath to this tempest-tossed and suffering nation! [On Week-days say, Harken to the modulated sounding of the Shofar!]
[On the Sabbath say instead of the preceding line, Harken to the prayer which reminds us of the sounds of the Shofar; and say unto Zion the time of her salvation has come, "Behold, I send Yinnon² and Elijah unto you."]

עַתָּה שְׁעָרֵי רִצּוֹן לִפְתָּח
וּמוֹס אֶתְּהָ כְּפִי שׁוֹמֵחַ
אֲנִי וְזָכוּ נָא לִי יוֹם הַחַיָּה
עֹקֵד וְהַעֲקֵד וְהַמּוֹחֵב:

בְּאַחֲרִית נֶסֶח בְּמוֹף הַעֲשֵׂרָה
הָבֵן אֲשֶׁר נוֹלַד לָךְ מִשְׁרָה
אִם בְּנִשְׁדָּב בּוֹ עַד בְּאֵר נִקְשְׁרָה
קִים הַעֲלִיזוּ לִי לַעֲוִלָה בְּרָה

לְבָרִיתָם שֶׁכֵּן וְכֹל וְשִׁבְעָה
זָכָה לַעֲדָה קְדֻשָּׁה וְנִתְּנָה
בְּחֵל
וְשִׁכְנָה תְּקִיעָה תְּרִיעָה וְתִרְוָעָה
(כִּסְכַּת אֲשֵׁרִים)
וְשִׁכְנָה תְּפִלָּה זְכוּרָה וְתִרְוָעָה)
וְאִמְרוּ לְעֵין כֹּחַ בִּלְבָד כֹּחַ הַחֲשִׁידָה
יֵשׁ וְאֵלֶּיךָ אֵלֵינוּ שֶׁלֹּא יֵשׁ

Lord over all whose power the sceptre swayed,
 Ere first Creation's wondrous form was framed,
 When by his will Divine all things were made ;
 Then, King, Almighty, was his name proclaimed.
 When all shall cease—the universe be o'er,
 In awful greatness he alone will reign,
 Who was, who is, and who will evermore
 In glory most refulgent still remain.
 Sole God! unequalled, and beyond compare,
 Without division or associate ;
 Without commencing date or final year,
 Omnipotent he reigns in awful state.
 To him, no like, no equal e'er can be ;
 He, without change or substitute remains,
 Without divisibleness or adjunct, he
 In highest might and power supremely reigns.

[illegible]

¹⁴³And the Redeemer shall come unto Zion and unto them that turn from transgression in Jacob, saith the Lord. As for me, this is my covenant with them, saith the Lord: my spirit that is upon thee and my words, which I have put in thy mouth, shall not depart out of thy mouth, nor out of the mouth of thy seed, nor out of the mouth of thy seed's seed, saith the Lord, from henceforth and for ever. But thou art holy, O thou that inhabitest the praises of Israel. And one cried unto another and said, Holy, holy, holy, is the Lord of Hosts, the whole earth is full of his glory."

Psalm 81, beginning here in the middle, is followed without interruption by Ahoth Qetannah ("The little sister"), in which Israel, described as the little sister, prays that the ills of the old year may cease and the benefits of the new year begin together. (Part only). This poem is by R. Abraham Hazan, born at Salonica in 1533.

Thou shalt have no strange god among thee; neither shalt thou worship any foreign god. I am the Lord thy God, who brought thee out of the land of Egypt: open wide thy mouth, and I will fill it. But my people would not hearken to my voice: and Israel desired me not. So I gave them up to their own heart's lust that they might walk in their own counsels. O that my people would hearken unto me, and Israel walk in my ways! I should quickly subdue their enemies, and turn my hand against their adversaries. Those who hate the Lord should submit to him: and Israel's happy time would endure for ever. He would feed him with the fat of wheat: and with honey out of the rock would I satisfy thee."

The little sister¹ prepares its prayers and intones its praises. O God! heal now, we beseech thee, her infirmities. May the year and its misfortunes now cease together. She invokes thee with melodious expressions and hymns, which are due unto thee. O why dost thou withdraw thy countenance, and dost not see the ^{poor} ~~poor~~ ^{poor} devouring her heritage. May the year. &c.

[illegible]

אֲחֻזת קִמְצָה תְּשַׁלְּמוּתֶיהָ • עֲזָרָתָהּ וְעֻזָּתָהּ תְּהַלְלוּתֶיהָ • אֵל נָא רַחֵם
נָא לְמַחְלֹתֶיהָ • תִּבְרָכָה שְׁנֵה וְקִלְלוּתֶיהָ • בְּנוֹסִים מְלִים לֵךְ